

INEVITABLE RECONSTRUCTIONS

*Riet Eeckhout (PhDc, MA, March, Barch)
Partner of Architecture Project, Research Assistant KU Leuven - University*

*Ephraim Joris (PhDc, MA, PGcert, March, Barch)
Partner of Architecture Project, Research Assistant KU Leuven - University*

CONTINUATION OF HISTORICAL EXPERIENTIAL SPATIAL QUALITIES

In today's urban environments, sited in network, the notion of place, as described by Marc Augé [1] and Michel de Certeau [2] has a reduced capacity to acquire 'stability' or apply the idea of absolute emplacement. Typically, when we analyse sites within the contemporary metropolis, we aim at understanding their identities through exploring relations of proximity, connecting a network of information such as local climate and socio-historical data with newly designed form, in order to generate contextual relevance for its new spatial conditions. A place, as defined by Marc Augé and Michel de Certeau is relational to its surrounding and its history. Yet in these current environments of 'connective-ness', the idea of relational proximity starts to show signs of absolute vastness. Where Marc Augé describes the emergent phenomenon of non-places as a result of these global mediated conditions, we aim to put forward, as part of our work, the idea of rescaling the technique by which we assume emplacement. As illustrated through a number of projects later on, many urban sites we work with have gained a particular quality of emptiness. Erasures upon erasure of urban fabric, the subtraction of a local community, the abundance of vehicular traffic infrastructures interlaced with generic architectural mass has transformed such sites to urban vacuums. "Architectures that were once specific and local have become interchangeable and global; national identity has seemingly been sacrificed to modernity", Rem Koolhaas states in his role as director of the Venice Architecture Biennale 2014 in which we participated with a counterproposal (fig 1). We see our work, in part, as a challenging force against this state of modernity not to promote national identities but to develop an architecture establishing continuity between past and present, architecture of duration to allow a narrative capacity to re-emerge in the way we assume emplacement. As we will explain we do this by according to a collapse of time, firstly within the space of the drawing; the mediating instrument of architecture. Through drawing we place objects within the simultaneous-ness of all time past to allow endless possibilities of conceptual and formal intersection. Within this space we record décor for the object to accumulate

historical traces with the aim to continue certain historical experiential spatial qualities without creating a theatre for nostalgic clichés.

EXPRESSING DURATION AS A SPATIAL QUALITY

In doing so we aim for the escape of a scholarly landscape of memory-theory to actively search for useful overlaps between indeed a scholarship of memory and a scholarship of vitalism [3]. Our interest in memory is thus not entrenched in pursuing acts of conservation and tradition. When we speak of continuing historical experiential spatial qualities, we carefully act through tactics of duration and repetition to allow memory to be subjected to a variety of transformational forces. The act of repetition is thus subjected to conversion as opposed to conservation to engender what one could call architecture of becoming as opposed to architecture of being (with a certain Deleuzian connotation). The trajectory force in this instance is thus more oriented towards the future than it is towards the past, clearly without denying the importance of the past. Like Constantin Constantius [4] we find ourselves trying to regain sensations and impressions from a past; not just our own but the past of any site anywhere in the world. Very much like Constantin Constantius we find that no such thing is possible; in that a repeated experience is a new experience in reference to the old and never ever equal or even remotely similar. Sensations and impressions cannot be regained as they were; as one would hold time in detention in a representation of the past without allowing the world to continue its ever-changing momentum. Repetition, as defined by Kierkegaard, has indeed a very significant property in that there can only be repetition through change. This understanding of generating difference through repetition opens up new exploratory roots of investigation into more profound understandings of architectural design in reference to its own history. Of course amongst everyone else, we undergo an uncompromising force towards the future as our grinning faces gleam in the brightness of the future. However, as the mother of all inventions walks her ancestral path, modernism has allowed (but is not fully responsible) for a bridging of a historical topography and has offered us the highroad. Here we trace our scope for architecture; sustaining these urges for progress without the amplified need for fast semi-normalized architecture. Instead we want to recognize, time and time again the potency, the implicit sense of duration, history holds.

TIME AS DURATION

Time in this instance is perceived as a force on which multiple pasts; memories and chronicles drift simultaneously and interdependently. As such we observe the status of the past as a positive presence sustaining a momentum of actuality.

Henri Bergson opposes the concept of time and the idea of our consciousness within to be a linear construct of divisible instants such as hours, minutes and seconds [3]. Mainly because this Newtonian understanding of time as quantified segments does not allow us to understand or even come in contact with the qualitative nature of time and our being conscious of that time. For example, if we enter the Duomo in Milan we can experience an overall experience of contentment and awe. Walking through a field of gigantic stone pillars this feeling cannot be subdivided in moments. One experiential moment of walking along the nave continues into a next experience of walking along the transept windows without clear boundaries or identifiable margins between these experiences. Bergson defines this as duration; a progression of qualitative changes allowing one to impact the other. Joel McKim [3] provides us with an account of what Bergson and Deleuze unravel as an elaborate structure of time and addresses two very different kinds of past; on the one hand he accounts for a past that was once present such as us walking past the transept windows of the Duomo. On the other, he explains the existence of an a-priori past into which the former present can drift. This pure-past pre-exists the passing present and forms a repository for all former presents to exist in a virtual state of coexistence [5]. Deleuze writes; “*it is the whole, integral past; it is all our past, which coexists with each present*” (Deleuze 1991, 59). It is precisely because of this co-occurrence of past and present that one can never repeat an event from the past without significantly changing the experience of this. This also explains the impossibility of reclaiming or reconstructing the ‘original meaning’ of any historic event or object, as many art historians have attempted to do.

So we ask ourselves; how can we work productively from an inevitable present through memories of the past? With our drawings we associate with what Bergson and Deleuze explain as the process of remembering through a double act of expansion and contraction taking place in what they refer to as the pure-past.

Bergson describes the first act of remembering as an expanding action; bringing oneself into the realm of the pure-past in which all past events coexist in reference to the presence. Here one enters a simultaneous-ness of all time past; a duration of monumental vastness. Although not directly translatable into a cognitive exercise we engage with such consciousness first of all by accepting such concept of time. This

acceptance allows us to tear down earlier barriers between past and present architecture. Between historical references and contemporary precedents. Between the palaces we used to restore and the new architectural proposals we designed for them. Although such walls are merely metaphorical and the tearing down only a conceptual act the output is enormous. The effect on the practice of architecture represents a shift from being a humble observer of history to activating a vast architectonic heritage as part of a contemporary practice.

The second act would be a movement through a specific event one wants to recollect. This is possible, as Deleuze describes, through an action of compression; through which the entirety of the past remains present yet in a contracted form and positioned towards a specific event. Both authors describe the recollection of past events into the present as a movement through a pure-past. In many ways our drawings are to be seen as compressions of an a priori past into particular drawing present. As earlier explained they do not represent objects in a secular reality yet engage with space as a phenomenological entity. As such, the drawing illustrates a looking for an architectural vocabulary holding an entirety of the past yet in a contracted form.

Preparations for a Gate Project and the Gate Demolition Drawings (fig 1-4) are projects designed through a process of recollection as opposed to following a practice of reaffirming existing historical interpretations. We allow projects to take form in a field of site-specific relations drawn as lines; cutting into one another, to slice, to part, to recompose and eventually create new sectional conditions. In this space of intersectional forces, old data becomes potent again, dormant images awake just before they indeed intersect with others and intensely change. This work resists the use of the metaphor; in that we do not aim for the transposition of older concepts and tradition to a present architecture. Instead we aim for instilling new substance through the intersection and replay of old form; like a musician plays an ancient melody instilling this with new significance as he plays the notes [6].

Deleuze suggests the possibility for memory to be an active creative process. We use our drawings to excavate previously unseen memory in a landscape of current and historic imagery to form new embankments and guide possible streams of thought. Like most pictures, the imagery we choose to retrace holds implicit qualities of duration; a latent certainty of continuity. When we look at a photograph, study the instilled moment, we know something happened before and after that photo was taken. In fact we look at the picture with this exact knowledge. This concealment of information generates its magnificence; providing meaning to that-what-is by means of that-what-is-not (visible). One could say this to entail the performative nature of the medium of photography; in that the image can act as décor against which new memory

is to be constructed by the onlooker. The still image is keeping still for a moment or indeed is keeping a moment still. It is holding back and continuously speaks of it's holding. The exact knowledge of this holding is of no importance, not to us.

Essential to the performance of the image is for it to allow an audience, through a responsive consciousness, to coauthor the photograph's meaning.

The act of drawing - the retracing of the image – aims at the consolidation of this responsive consciousness; recording décor through the act of drawing as one expands in the image only to enter a state of perception taking place in what Deleuze describes as pure-past; a space in which all past drifts simultaneously and lines are allowed to intersect and correlate indiscriminately.

PLURALITY OF SYSTEMS OF INTERPRETATION

In a world where memory has become part of a global culture the social act of remembering has changed in our recent history. Not so long ago history provided relative stability in its representations of past events. This stability has been shattered and 'today we think of the past as memory without borders rather than national histories within borders'; today memory is understood as a mode of re-presentation and as belonging to the present.'[7]

Through the work of our practice we engage strongly with the idea of the past performing through the present. Such practice is not marked by the design of explicit memorials tied to official histories of specific communities; yet aims at a process of including residues of (perhaps mythical) narratives when we design new urban interventions.

As such, the work does not want to gravitate towards designing places for exception yet involves designing places of the everyday. In recent work, and perhaps in seeming conflict with the previous statement, work references ideas on mortality, not so much to commemorate the death but to instill a specific experiential, sensory quality. A quality we have all experienced when we pass a grave and are confronted with death as we become conscious of the presence of human remains. In this moment we experience a halt in our everyday life and seem to be carried to another place [8], a place usually submerged within the self. In this moment time collapses to a dense mesh through which we experience a lingering consciousness stretching into an immensity of time-space; a vastness approaching a state of nullity. It is such description of monumentality, as incalculable enormity, we look for, to complement the notation of the material with a

phenomenological monumentality; in such a way that a certain place or object allows us to feel or perceive something beyond itself.

It is thus important to set ourselves outside the practice of designing exceptional spaces in that such spaces often become substitute environments upon which political agendas are transposed, unavoidably diminishing the richness and diversity of individual experience. We contemplate architecture and urban design freed from compensating moralizing tactics for it cannot embody any truths or act as a correction of life (such as in war memorials). The architectonic body does not have to warn or remind us, but can remain 'empty' and in doing so become endlessly more forceful.

"How would the painter or poet express anything other than his encounter with the world?" exclaims Maurice Merleau-Ponty at the start of his seven lectures on science and perception [9]. Around the same time, Jean-Paul Sartre states Architecture to mediate between the outer and the inner worlds by means of its suggestive and mediating metaphors [10]. This metaphorical performance does not limit itself to a symbolizing relationship; the metaphor is implicit to the world and spaces we inhabit. As designers we aim at such mediating performance to gaze at the world and our being in it as we draw and model space. Architecture, and urbanism as such, is a performing event. 'Gaston Bachelard introduces in his 1957 *La poétique de l'espace* the concept of topo-analysis [11]; 'a psychoanalysis of places', in such, studying our phenomenological relationship with places. The object of study here is not merely architecture; the aim is to study how space (that what exists within and around architecture) accommodates consciousness or as Bachelard denotes; reverie. A consciousness accommodated by a collapse of time; where multiple pasts and present come together. Any attempt to locate this moment however, would allow us to understand the placeless-ness of this event. Past and present do not come together in one point. Any definition of such point would be a falsifying act. As designers, interested in generating structures of consciousness, as we study our spatial being, we can only enter an incalculable enormity to experience vastness beyond any point.

TRACING THE PERFORMANCE OF SPACE

Our practice, like most others, is often led by preconceived sculptural images as we mediate within a network of intersecting timelines. They manifest themselves as figurations lingering in the poesis of each project. As part of our design method, we strive for a resistance of these figurations and eliminate implicit figurative qualities by deploying a drawing discourse of 'replay', as will be explained later, through which a

multiplicity of historical data is embraced without the inclusion of archetypical elements that would lead to figuration. The term figuration is used to denote levels of conventionally associated meaning or symbolic value; often through the use of archetypical historicised elements in the composition of architectures; something we thus want to avoid. This sets up a practice of paradox; negotiating the architectonic body as figure in the storey telling of place yet resisting figuration (avoiding a subordination to the preconceived image) and therefore designing presence through levels of absence. Projects born out of this practice exist as 'circulatory systems' including video, sound, drawing (fig 1, 4) and writing with the aim to define a broad practice-platform with a central methodological concern; language as primary material - designing the figure freed from its figurative role.

This drives a design discourse where subordination to a historical taxonomy can be sidestepped. In doing so, drawings have become instruments of internal dialogue [12]. They guide a process of discovery setting up a continual recording of boundaries as a graphical manipulation of site and volume. These recordings, subject to site-specific parameters, seen and unseen and across different timeframes, set up a multifaceted interchange between drawing and context yet aim at repressing any passive recording of nostalgic clichés. The outcome negates the creation of an architectural metaphorical mark (buildings as symbols or icons) and instead aims for the description of a new and highly contextual object/landscape supporting a state of remembrance; reciprocating an active gaze towards history interweaving multiple pasts with present.

As intrinsic part of this practice the drawing is used as detour, only to arrive at a more direct interest in the mediating metaphorical performance of spaces. Mainly by drawing through levels of sensation rather than drawing representations of an a priori formal vocabulary (historicised archetypes) in order to look at symbolising relationships freed from the picturesque. As such, symbolising relationships in space are explored through 'the making visible of forces' (fig 2,3), sequentially moulding form. One could look at this drawing practice as an aesthetic sensing of forces within the space of the drawing to trace the performance of a space. As children after modernism we have become very distant to such practice. However it is important to remember that for certain cultures throughout history such practice has always been on the foreground. To illustrate, we could look at differences between ancient languages. In Anglo-Saxon sentence structure the verb is subordinate to the noun for example. This partly supported the development in western civilisation of an enlightened view of the world where a Cartesian understanding of things allows us to describe the world as the relationship between objects. So when we speak of a 'house' in English we denote an object or a cluster of objects. With this, we can identify a principle keystone to the inherent characteristic of a

consumer society wherein everything can be defined as (consumable) object [13], even the sensory aspects of life, ultimately to be turned into quantifiable commodities. As designers we have trained ourselves to think and work through concepts of objectifying abstraction to describe and engage with abstract space; privileging the objective over the element of experienced space [14]. When we look at the Hebrew language for example we can see a sentence structure where the noun is subordinate to the verb. When we speak of 'house' in Hebrew we denote a performance and not an object. Therefore 'house' becomes 'housing' and the idea of an abstracted object is replaced by the idea of a performing space.

Our preoccupation with sensation is not only a strategy to look at experienced space but also allows us to proclaim a feeling of discontent, of a disagreement of form, of current form as a normative formal language; a guiding force in our consumerist apparatus. As such, the drawing exists in a state of destruction claiming back territory of freedom from this normative imprisonment. At the same time it exists in a state of becoming, of en-forcing form towards unimagined spaces. In the drawing of these spaces, or more specifically the drawing towards these spaces, different levels of figuration are mediated. The architectonic figure could be described as signifying form deeply embedded in a cultural language. Figures are archetypical elements such as front porches, pitched roofs and clock towers. When we speak of negotiating the architectonic body, as figure yet resisting figuration in the storytelling of place, the none-figurative is not accomplished through abstraction but through a process of isolation and replay; this will be explained in greater detail after a more general account on the status of our drawing.

USING AUTOGRAPHIC STRATEGIES AS MODE OF REPRESENTATION TO UNPACK RELATIVE – EXPERIENTIAL QUALITIES OF A SITE

In his 'The Production of Spaces', Henri Lefebvre [15] describes how our western industrialized world overwhelms us with concepts of objectifying abstraction. With this, he refers to the inherent characteristic of a consumer society wherein everything can be turned into a traded object, in such a way that even sensory aspects of our everyday life are dealt with in terms of quantifiable commodities and categories. He describes how concepts of objectifying abstraction stand at the basis of a professional authority, such as architecture, to describe and engage with abstract space by privileging the element of 'conceived space' (mathematically qualified and conceptualized space), and repressing the element of experienced space or 'perceived space'.

This observation leads Lefebvre to distinguish three categories of spaces (or what he calls 'fields'); physical space (conceived as a product of processes of thinking, abstracting, measuring, categorising, etc.) and mental space (perceived through experience, memory, allegory, smell, touch, etc.) form the basis. Then there is a third field that he describes as social space, a space that can only be lived and that is a combination of physical space and experienced space, becoming, as a result, a container of social myths and narratives. When we work as part of an interdisciplinary practice, navigating between allographic and autographic drawing, it is to accommodate the study of this lived space and allow for the production of architectural proposals that are not just an answer to physical or programmatic issues but something much more complex; the idea of social space; lingering everywhere in the city but as it appears to us - too often overlooked.

Lefebvre argues that our basic understanding of the world is devised by a sensory spatial relationship between our body and the world. Our understanding of space is in direct correlation to the understanding of our bodies spatial presence, long been suppressed by Cartesian duality. His central claim, that space is a social product, directly challenges the predominant western (Cartesian) notion of empty space to exist prior to its users occupancy. As such he claims western philosophy to have betrayed the body because it has defined space outside its users experience; it has denied the body. Lefebvre describes the body, as simultaneous subject and object and can therefore not tolerate the conceptual division between body and space.

THE AUTONOMOUS DRAWING VERSUS THE IMPLICIT SUBJECT

Until now we have explained an interest in architectural history vis-à-vis contemporary practice as a meandering between two opposing concepts; absolute and relative authenticity, models borrowed from restoration and renovation practice. Our work is positioned between a searching for absolute authenticity (when dealing with historical sites) through the reconciliation of a material past and relative authenticity allowing current socio-cultural parameters to impact the identity of the renewal of a historical site.

Understanding the deceptiveness of historical rhetoric, capable of performing a profound yet dangerous political swagger, our working methods escape the supremacy of written transcripts and favor the use of the pictorial; the image as self-determining object. As such, our work does not reference old ideals symbolically. Instead we trace the 'literal' form of old form through a process of multiple reiterations and repetitions.

Drawings are transposed onto one another to allow lines to interfere and create new sectional conditions permitting architectural form of unforeseen complexity; a grammaticism of collisions and compressions to eventually expand in time. (fig 11) [16] Ideas on the cultural implications of form can be traced through multiples of debates and opposing theoretical strata. On the one end of the theoretical spectrum we find self-confirming discourses of form making through sets of pre-defined cultural operations. Examples of such operations would be a Classist Architecture based on Roman ideals. On the other end of the spectrum we find languages of pure formal abstraction detached from the contingencies of place and history such as the 5 points of modernism in early 20th century architecture.

We actively search for a positioning between these two appearing oppositions by indeed remembering history through a process of repetition (and thus change) allowing the autonomy of an abstract formal system to develop and instill a space of critical displacement, as explained in more depth in the following chapter. Important is however to identify the difference between the role of a designer and the role of a cultural historian, for example, with regards to positioning oneself against the historic architectural object. We do not negate the implicit cultural value of a historic formal language and the significance of its form as expressions of previous cultural values. We do not negate the correspondence between a pervious culture and its architecture however would find it problematic if this retrospective viewing would be a lone theoretical route taken to qualify the historic object. Because if this would be the case all historic architecture could merely be seen as completed and instilled in time past, which is explained in the above as impossible. Nor do we believe in an alternative were the absence of historical concern would clear the way for a practice concealed in pure conceptual space where architecture is conceived as an autonomous object by means of contained sets of formal operations. With our practice we position ourselves as equidistant from both ends of this theoretical spectrum and work towards historically insinuated architecture by using semi-autonomous formal systems of repetition. As such we can ponder as a child of our time, fascinated by the role of the image as it drives the mediated world and its architecture. It was sociologist and philosopher Georg Simmel who described a chaotic world in the first half of the 20th century as such; *“the rapid crowding of changing images, the sharp discontinuity in the grasp of a single glance, and the unexpectedness of onrushing impressions. These are the psychological conditions which the metropolis creates”* [17]. He described this to stand at the basis of a certain indifference by bystanders and architects alike; symptomatic of a voluntary cognitive castration to survive the chaos. We see our work as an attempt to contemplate on the vitality to counter such indifference and work with the ambiguities and

disjunctions created by the metropolis as we stand at its crest. We pay tribute to Jean Arp and his comment: "*Dada wished to destroy the hoaxes of reason* (in its pursue for order) *and to discover an unreasoned order*" [18] when we draw new architectures. Even if it is just to remind ourselves, time and time again, we can only strive for a creation of architecture which cultural significance is inherently unresolved.

ISOLATION AND REPLAY

With an overall speculative positioning of our drawing practice in place we can now describe in more detail important procedural aspects during the act of drawing. In general, our drawing discourse is initiated by isolating a figure from its original narrative framework. The first 'act' in the drawing entails a tracing of site-specific information. As such, the figure (and with it, the person drawing the figure) is placed in an empty field allowing the drawing of the figure to become site. Within this field, the act of drawing accommodates a tracing of forces through which a process of reconfiguration takes place. The isolation of the figure does not install inertia yet accommodates a looking, an exploration of the figure within the operative field of the drawing. Through the isolation of the figure, its relational symbolic ties are momentarily broken and the figure becomes image. In Lacanian terms, the figure trans-locates from the symbolic order to the imaginary order or what has been described as the pre-mirror state; the moment in the psychological development of a child where it fails to recognise itself in the mirror yet only sees the image of another child. One could say that through this process of drawing, a momentary state of psychosis is established where the figure becomes image, disrupting any relation to signified meaning. Here the act of figuration has been compromised and the drawing enters a state of the figural, as described by Foucault [19]. In this state of the figural (the non-figurative yet non-abstract) relations between image and object are broken. The image as such, does not illustrate the object anymore and becomes pure image. The drawing in this momentary state of psychosis halts the act of figuration in the performance of the drawing and instead submits the image as image without reference but to itself. Such image accommodates an inwards looking and reveals a self-exploring figure. With this type of drawing we can invest in sensation freed from the demands of representation and thus pre-set architectural vocabularies. If one describes the pre-set vocabulary within architecture and urban design as a set of figurative figures it is important to understand that the drawing freed from the demand of figuration does not erase the figures. Figures remain present in the drawing however within the drawing there is the

emergence of figures freed from figuration. This state of the drawing; the state of psychosis, dislodged from reality, is only momentarily.

In such a way that at certain points the drawing becomes an illustration of architectonic and urban space again. As such, the shift from the representational to pure image is at some point reversed; the drawing shifts from pure image back into a representational state. This moment of the re-representational marks a moment in the drawing where its symbolic relationships are re-established after a process of isolation and replay. This confirms the drawing as detour, only to arrive at the study and design of symbolising relationships in architecture and urban design yet freed from the picturesque, the cliché or the archetype.

Preparations for a Gate Project and the Gate Demolition Drawings (fig 1-4) we mention at the opening of this chapter are projects placed within a site of historical significance yet suffering greatly from an almost total erasure of its mnemonic properties. Both projects started with 'visiting' deleted urban scenes (via researching historical photographic material), places with ghostly properties connecting our world with an intangible past. [20]. The act of objectifying the past is avoided in order to focus more on an aesthetic sensing or replay of dormant histories. We describe the design of such places as the result of composing spaces, objects and times. The drawing in this case is not a matter of composing form or harmonies but is occupied with unraveling implicit forces within existing form and harmonies. This implicates the impossibility of 'new form' and accepts a practice of continuing form through a drawing practice studying forces within form (21). As such, the act of drawing engages in the unraveling of forces within the memorial realm of an architectural consciousness in order to bring into presence that what has become absent. Paul Klee states in his famous formula 'not render the visible but to render visible'. Similarly, Monet paints forces of light and Bacon paints forces of de-figuration, energies that are invisible unless made evident through third party phenomena such as Newton's apple falling from the tree. We see our drawings as third party phenomena; indirectly making visible, as opposed to typical architectural drawing practice which annotates a projected state of the visible [22]. The use of drawing as such cultivates a design process towards remembrance; to reinstate the presence of historical figures freed figuration to allow a spatial performance of these figures, not through a process of post modernist iconic recycling yet through a process of making visible, implicit forces and harmonies in the world we see around us and this through multiple timeframes.

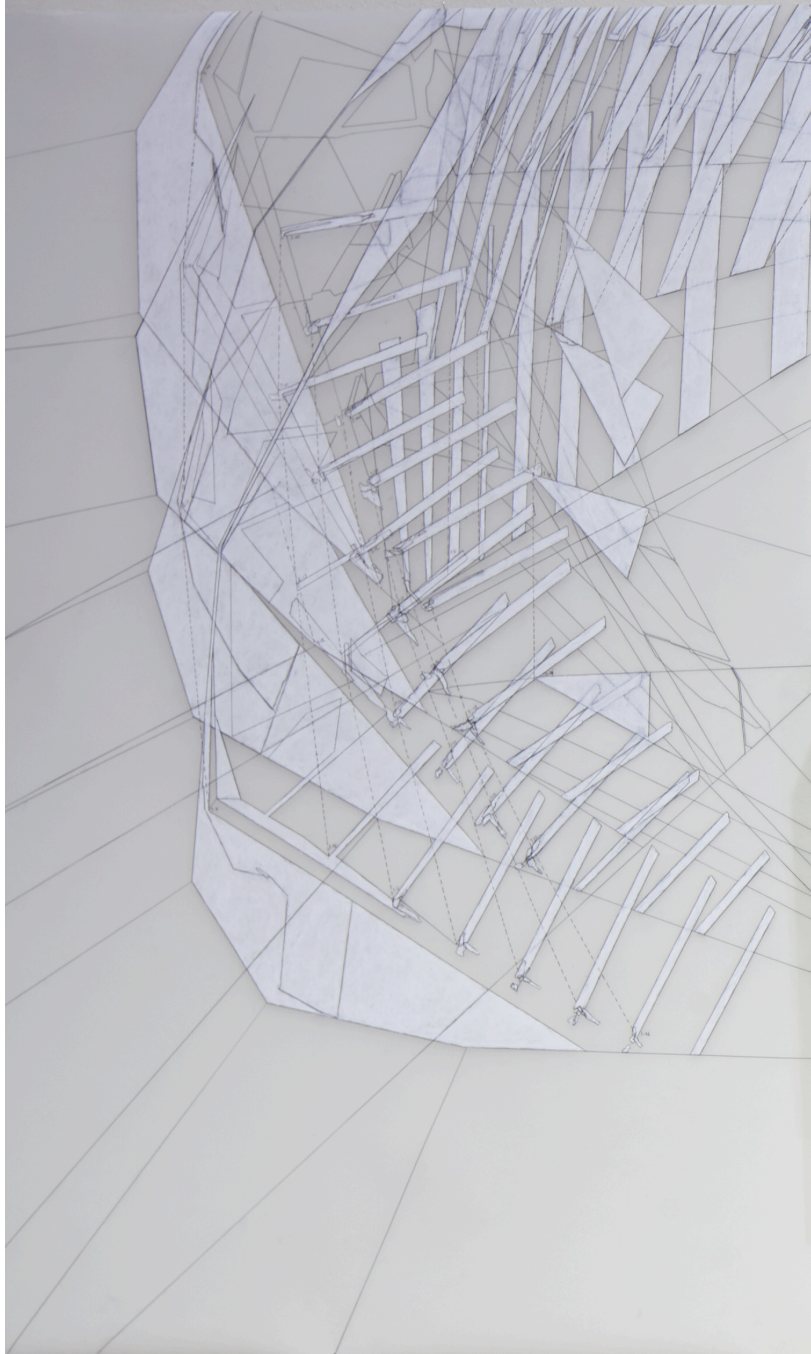


Figure 1 multi-disciplinary installation titled Year 2225-a triptych at Palazzo Mora during the Venice Biennale's Collateral Event 2014 – Time Space Existence. Photo by Nils Koenig

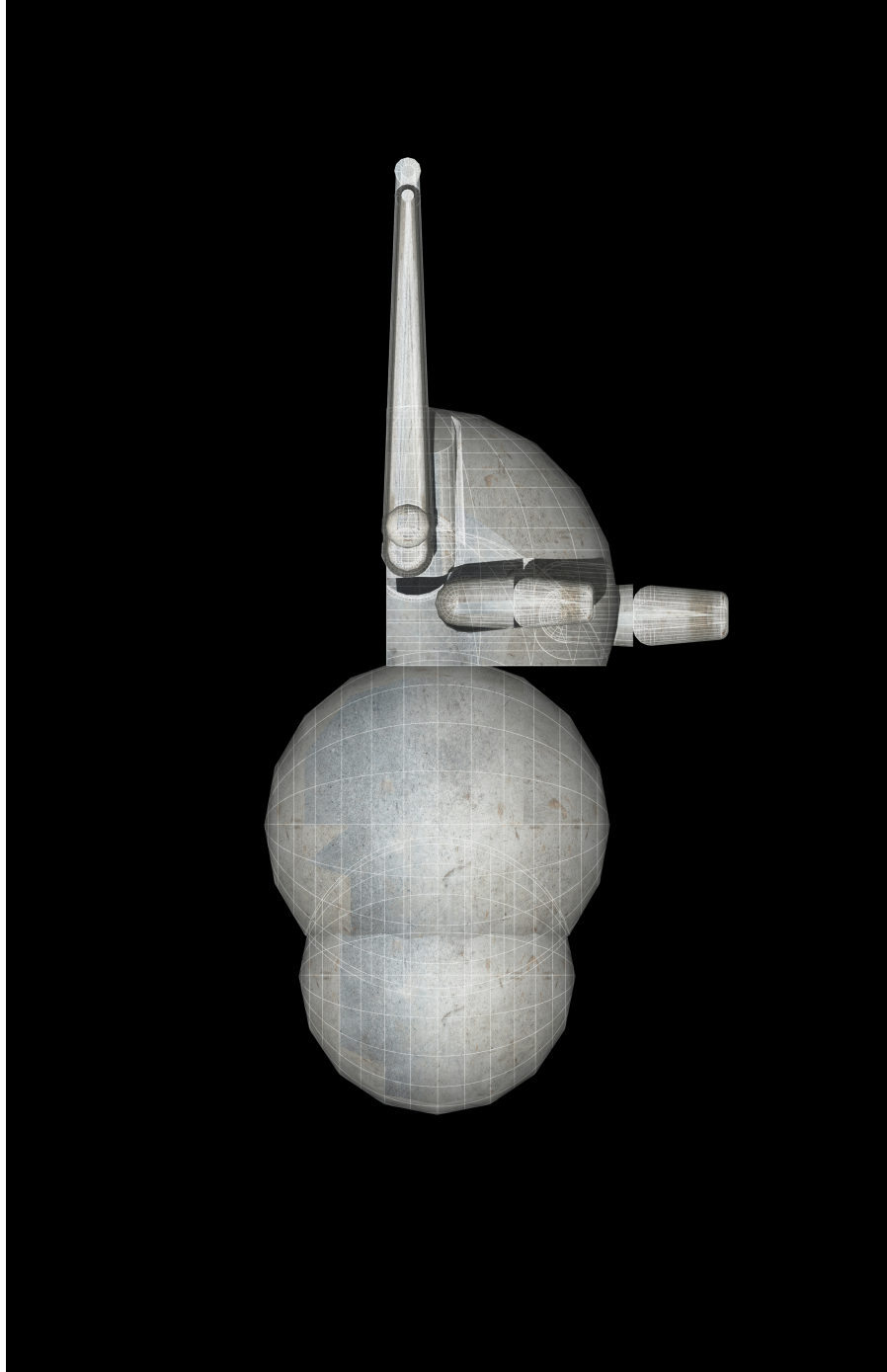


Figure 2 Preparation for a Gate project initial semi dome monolith is intersected by 4 subtractors to create space through subtraction



Figure 3 Preparations of a Gate Project, resulting void, penetration in the semi dome after subtraction process.

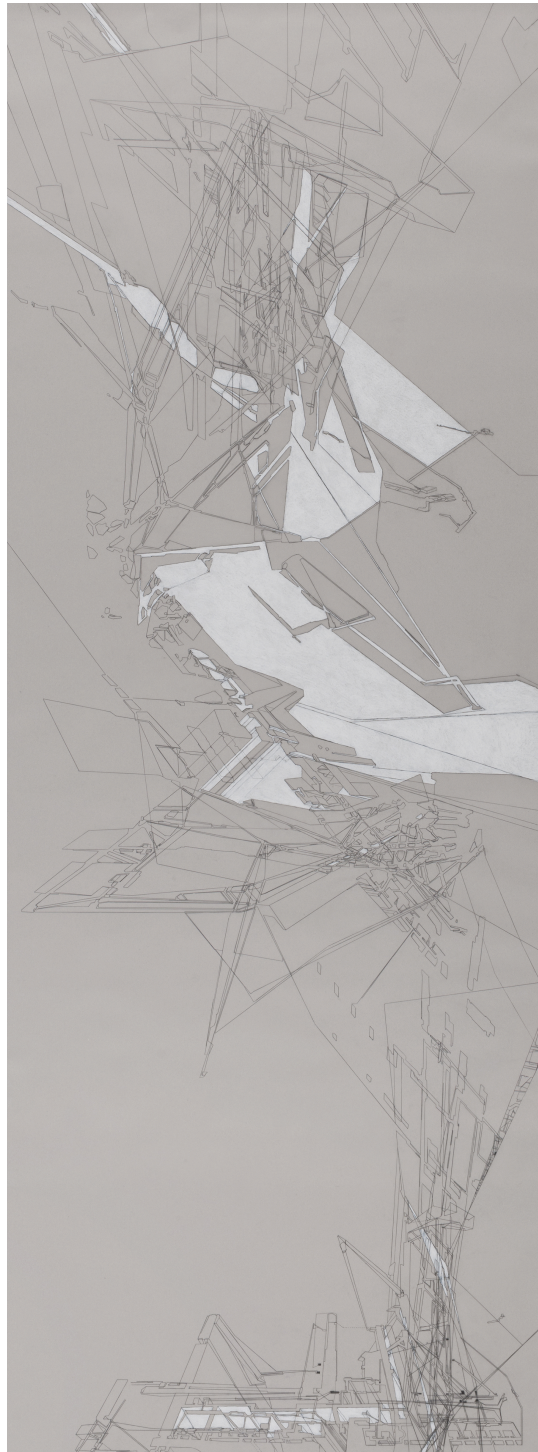


Figure 4 Gate Demolition Drawings Exhibited at La Galerie d'Architecture, Paris, 2014

References

- [1] Augé M. (1995) *Non-Places: Introduction to an Anthropology of Supermodernity*, Verso
- [2] De Certeau M. (1984) *The Practice of everyday life*, University of California Press, London.
- [3] McKim, J. (2010) *Creative recall: contemporary memorial practices and Deleuze's concept of memory*. In: Burke, L. and Faulkner, S. and Aulich, J. (eds.) *The Politics of Cultural Memory*. Cambridge, UK: Cambridge Scholars Publishing, pp. 62-75
ISBN 9781847189349.
- [4] Kierkegaard S. 1843, *Repetition; Fear and Trembling/Repetition*, Published June 1st 1983 by Princeton University Press
- [5] Deleuze G, 1991 *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature* translated by C Boundas (Columbia University Press, New York); first published 1953
- [6] Riet E, Joris E. 2014, 'Inevitable reconstructions' *Creative Adjacencies, new challenges for Architecture, Design and Urbanism*. 3th. International Alfa ADU2020 conference, 3-6 June 2014, Ghent, Belgium
- [7] Huyssen, A. "Introduction," in *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford: Stanford University Press, 2003), p. 4.
- [8] Loos, A. "Architecture," in *Speaking into the Void: Collected Essays*, Cambridge, MA: MIT Press, 1993
- [9] Kearney, R. "Maurice Merleau-Ponty in Richard Kearney, *Modern Movements in European Philosophy*. Manchester and New York: Manchester University Press, 1994, p. 82.
- [10] Sartre, JP. *What is literature?* reprinted in *Jean-Paul Sartre: Basic Writings*, edited by Stephen Priest. London and New York: Routledge, 2001, p. 272.
- [11] Bachelard G. 1994, *The Poetics of Space*, Beacon Press; Reprint edition (Translator), John R. Stilgoe
- [12] Goldschmidt, G. *The dialectics of sketching*, *Creativity Research Journal* 4, 1991, p123–143
- [13] Lefebvre, H.: *The Production of Space*, (trans. Donald Nicholson-Smith); Oxford, Blackwell Publishing, 1991.
- [14] Lefebvre, H.: op. cit. p. 38.
- [15] Lefebvre, H.: op. cit. p. 11.
- [16] Eeckhout R. : *Resisting the representational*, conference presentation; *Why is it so difficult to speak about architecture*,
UCL faculty of Architecture, 3,4,5 December 2013.
- [17] Simmel G, 1950, *The Metropolis and Mental Life*, (English translation of *Die Grosstadt und das Geistesleben*, Dresden 903) in *The Sociology of Georg Simmel*, Kurt H. Wolff, trans. and ed. New York, Free Press, p415
- [18] Arp J, 1948, *On My Way: Poetry and Essays 1912-1916*, New York, Wittenborn, p91
- [19] Foucault, M. *The Archaeology of Knowledge*. Trans A.M. Sheridan Smith. New York: Harper and Row, 1972
- [20] Hetherington, K. *Materialities, Socialities and Ghosts. Space and Culture, Phantasmagoria/Phantasm Agora*, 2001
- [21] Deleuze, G. *Franis Bacon: the logic of sensation*, Trans. W. Smith, D. Continuum 2003, p111 – 122
- [22] Allen, S. *Field Conditions, Points + Lines*, Princeton Architectural Press, 1999